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Sculpture

from the Arts Council collection

Robert Adams
Anthea Alley
David Annesley
Kenneth Armitage
Ralph Brown
Reg Butler
Anthony Caro
Lynn Chadwick
Robert Clatworthy
Hubert Dalwood
John Warren Davis
Georg Ehrlich
Jacob Epstein
Elisabeth Frink
George Fullard
Gerald Gladstone
Anthony Hatwell
Peter Hawkins
Barbara Hepworth
John Hoskin
Ivor Roberts Jones
Peter King
Philip King
Bryan Kneale
Margaret Lovell
F. E. McWilliam
Bernard Meadows
Denis Mitchell
Henry Moore
Francis Morland
Eduardo Paolozzi
Oliffe Richmond
Max Rummel
Meg Rutherford
Peter Startup
Leslie Thornton
William Tucker
William Turnbull
Leon Underwood
Karel Vogel
Brian Wall
John Wragg
Austin Wright

Sculpture from the Arts Council Collection

Since its inception in 1946 the Arts Council's policy has been to build up a collection of paintings and sculpture broadly representative of British art of the twentieth century and more particularly of the period since the last war. In this way not only is it possible to give support and encouragement especially to younger artists, but also by touring the works in travelling exhibitions it provides an opportunity for people outside London to gain a better idea of what has been happening in British art recently.

This particular exhibition is part of the Arts Council's collection of sculpture and shows the work of both those artists already well established internationally and those who are still only little known. We would like to take this opportunity of thanking the buyers appointed by the Art Panel, who have advised the Director of Art on the purchase of these works.

G.W.
March 1965

Post-war Sculpture in Britain by David Thompson

We have never before had a great tradition of sculpture in this country. Yet now, as everybody knows, British sculpture is world famous. How do such things happen ? They are partly inexplicable, because no one can tell where or when a great artist is going to be born. But once such an artist has appeared, a situation is created – a propitious climate for a certain type of art – whose effect can be widespread among other artists and can continue to 'snowball'.

The fact that there were two such artists, Henry Moore and Barbara Hepworth, to blaze the trail of modern sculpture in this country before the war is often considered the main reason for the unprecedented appearance of a whole British 'school' of sculpture immediately after it (and if anyone wants to pinpoint a local cradle for modern British sculpture, it could well be Yorkshire : not only Moore and Hepworth, but Kenneth Armitage, Leslie Thornton and Ralph Brown hail from that county). But there were other pre-war pioneers too – Leon Underwood for one, Jacob Epstein for another – who helped to prepare the ground, even if they were less directly influential than Moore and Hepworth. It was Epstein in particular who provoked and fought the first violent outbursts of public abuse which greeted the very idea of 'modernist' sculpture in Britain and continued fighting them for some forty years. Not, in fact, until as late as 1951, with his *Madonna and Child* (the maquette for which is included in this exhibition) did Epstein himself completely win his long personal battle for public understanding and acceptance.

That battle became gradually easier after the war, particularly as British sculpture then began to win laurels abroad. The stages by which this happened can be precisely defined, and are nearly all to do with the world-wide prestige that can be gained at the successive exhibitions of the Venice Biennale. In 1948 Moore won the major award there. In 1950 Hepworth's work was shown. In 1952 a group-exhibition, which included Adams, Armitage, Butler, Chadwick, Meadows, Paolozzi and Turnbull, established unequivocally that an important new British 'school' of sculpture had arisen. And in 1956 Chadwick followed Moore by winning first prize. The result of all this was a mounting surge of native self-confidence, the effects of which can be seen in the wide diversity of talent, the range of experiment and idiom and technical virtuosity, exemplified in this exhibition.

That there is, or ever was, a British 'school' of sculpture, though, is perhaps misleading. The word implies a certain continuity of style, which is obviously not the case. But there are a few characteristics of British sculpture which can be defined in terms of 'vision' and temperament. The work you see here ranges from complete naturalism to complete abstraction. But a great deal of it expresses something half-way between, partaking of the poetic quality of metaphor whereby multiple allusions and references are contained within the one piece. The main theme, as it nearly always must be with sculpture which is in any way representational, is the human figure. But the shapes through which this is interpreted can carry a wealth of other suggestions – of rock, bone or tree-formations for example ; of cages, chairs, architecture or modern industry. Certain emotional states of alarm, wariness or ferocity (for modern sculpture rarely sees Man as a relaxed or calmly confident creature in the twentieth century) are often translated into animal terms, or those of bird or insect. This was particularly strong in the earlier 1950's when the imagery of Graham Sutherland's paintings had its effect on the sculpture of those years. It

gives that sense of strangeness, edginess or inner tension which many of these pieces possess.

But the 'content' of a sculpture is as much a question of how its forms are handled as of its particular subject-matter. And since sculpture is three-dimensional, this has to do with its manner of existing in, and dealing with, space. Both Moore and Hepworth, of course, are famous for driving holes through their work, which is primarily a way of emphasising that forms need not only be solid, they can be hollow and *enclose* space as well as stand in it. This idea has been widely and variously developed. It has been responsible for much sculpture – particularly the more abstract type of sculpture – which is conceived less in terms of mass than in terms of line. It has encouraged some sculptors actually to stress the lumpiness and weight of their material, while leading others to minimise it by creating the most open kind of structure. Some sculptors want you to *feel* solidity : others to make you *see* space.

But a further factor in determining the effect of much of this work is the use made of materials. Perhaps the biggest difference between pre-war and post-war sculpture lies in a general shift from carving techniques to modelling techniques, and from modelling to 'construction'. That is to say, from stone and wood to metal, and particularly to metal which is assembled and welded together from pre-existing parts rather than cast in a single piece. This is partly due to the modern artist's response to modern materials and methods – to the processes of architecture or engineering, or to the fascination of scrap-metal and foundries. It partly, also, must owe something to a certain impatience with the slowness of traditional sculpture as a means of expression. There are few cool, calm images in this exhibition. For a great deal of modern art depends not on the slow and patient evolution of an idea, but on grasping and expressing it with all possible urgency, turning accidents to advantage as they happen and preserving a certain impetuosity in the execution. And for all this metal is the more convenient and tractable medium.

What is finally most remarkable about this modern British sculpture is that it owes nothing to outside influences. In painting our artists have tended to look eastwards to Paris or westwards to America. British sculpture has grown out of its own home soil, and this has been an abiding strength to it. It shows no signs of weakening yet.

Catalogue note

Dimensions are measured in inches.
The exhibition includes the following works although some pieces may temporarily be absent for repair or on loan elsewhere.

Robert Adams

Born 1917, Northampton. Studied at Northampton School of Art. First one-man show at Gimpel Fils London '47; others at Paris '49, New Jersey and Dublin '55, Germany '57. Group exhibitions include Sao Paulo '51 '57, Middelheim '51 '53 '59, Venice '52 and '62 (retrospective), Kassel '64. Represented in the Tate Gallery, British Council, Gulbenkian Foundation, London; Museum of Modern Art New York, Buffalo, Caracas, Sao Paulo and Turin. Rockefeller Award and Lithography Prize Sao Paulo, 1950. Commissions for Festival of Britain 1951, the liners Canberra and Transvaal Castle, and others. Lives in London.

1 Balanced Forms 1962 h. 17 Bronzed steel

2 Balanced Bronze Form 1955 h. 13 × 4 × 8 Bronze

Anthea Alley

Born 1927, Malaya. Lived in Mauritius and Australia. Settled in London 1944. Studied at Durban School of Art, Regent Street Polytechnic, Chelsea School and Royal College of Art. Began sculpting in 1957. First one-man show at Molton Gallery London '60; others at Hamilton Galleries London and Arts Council Belfast '64. Group exhibitions include Whitechapel London '54 '58, and John Moores Liverpool '57 '59 '61. Represented in the Tate Gallery and Contemporary Art Society, London, and City Art Gallery Birmingham. Guggenheim Painting Award 1958; John Moores Sculpture Award 1962. Lives in London.

3 Rock 1964 h. 12 × 20 × 20 Steel

David Annesley

Born 1936, London. Studied at St. Martin's School of Art. First one-man show at Grabowski Gallery London '62. Group exhibitions include Institute of Contemporary Arts London '61, Paris '61, London Group '61, and Madrid '62. Pratt Bequest Award 1960. Lives in London.

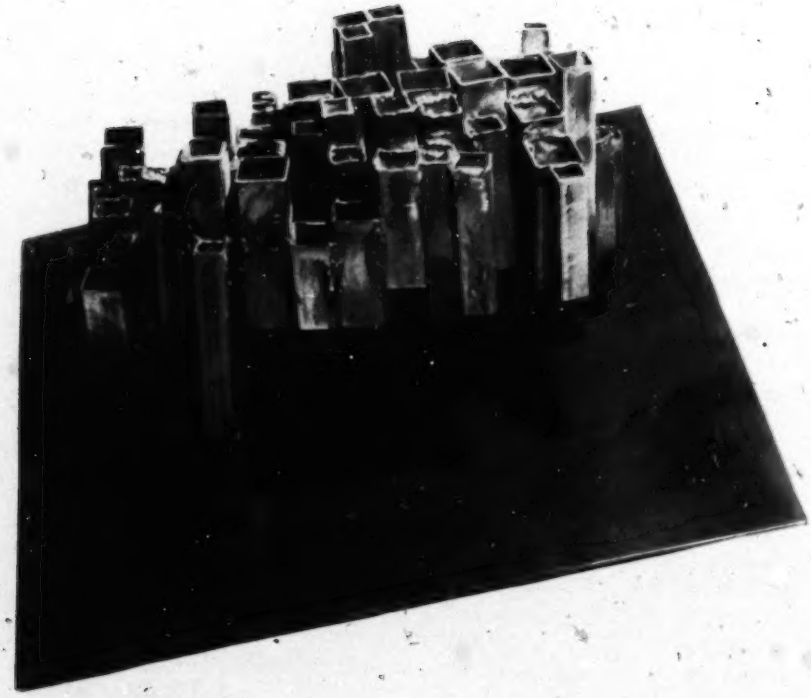
4 Cylinder used as stabilizer *c.* 1961 h. 39 × 23 × 17 Iron

Kenneth Armitage

Born 1916, Leeds. Studied at Leeds College of Art and Slade School. First one-man show at Gimpel Fils London '52; others at Whitechapel London '59, New York '54 '56 '62, Paris and Venice '56, Brussels and Rotterdam '59, Zurich '59 '63, Germany and Scandinavia '59 '60 and '63. Group exhibitions include Sao Paulo '51, Venice '52, Middelheim '53 '58 '61 and Kassel '59 '64. Represented in the Tate Gallery, British Council, Victoria and Albert Museum and Contemporary Art Society, London; Ferens Hull, Whitworth Manchester, Laing Newcastle and Leeds; Antwerp, Brussels, Otterlo, Paris, Rome, Vienna, Hamburg, New York and Melbourne. Awarded Gregory Fellowship at Leeds University 1953-'55; Bright Foundation Award and Graphic Prize Lugano, 1958. Lives in London.

5 Figure lying on its side 1957 h. 15 × l. 33 Bronze

6 Pandarus (version no. 5) 1963 h. 13 × 5 × 4 Brass



3

6

Ralph Brown

Born 1928, Leeds. Studied at Leeds College, Hammersmith School, the Royal College of Art and in Paris with Zadkine. First one-man show at Leicester Galleries London '61 ; also '63. Group exhibitions include Arnhem '58, Middelheim '59, Battersea '60 '63 and Japan '63. Represented in the Tate Gallery and Contemporary Art Society, London ; Bristol, Leeds, Huddersfield, Yorkshire Education Committee, National Museum of Wales Cardiff, and Otterlo. Awarded prize John Moores 1957 and 1959. Lives in Gloucestershire.

7 Mother and Child 1954 h. 42 × 15 × 24 Bronze

8 Upright Torso 1958 h. 13 × 6 × 5 Bronze

Reg Butler

Born 1913, Hertfordshire. Qualified as architect 1937. First one-man show at Hanover Gallery London '49 ; also '54 '57 '60 and New York '53 '55, Berlin and Rotterdam '57. Retrospective at Louisville U.S.A. '63. Group exhibitions include Venice '52, Middelheim '53, Sao Paulo '57 and Kassel '59. Represented in the Tate Gallery, British Council and Contemporary Art Society, London ; Aberdeen, Bristol, Wakefield, Temple Newsam Leeds, Holland, Italy, Norway, U.S.A., Canada and Australia. Awarded Gregory Fellowship at Leeds University 1950-'53 ; Grand Prize Unknown Political Prisoner International Competition 1953. Lives Hertfordshire.

9 Torso 1955 h. 39 Bronze

Anthony Caro

Born 1924, London. Engineering degree at Cambridge. Studied at Regent Street Polytechnic and Royal Academy Schools. First one-man show at Milan '56 ; others at Gimpel Fils '57 and Whitechapel '63. Group exhibitions include Venice and Pittsburgh Carnegie '58, Paris '59, Gulbenkian Decade London '64. Represented in the Tate Gallery. Awarded Sculpture Prize Paris 1959. Lives in London.

10 Woman waking up 1956 l. 26 × w. 15 Lead

Lynn Chadwick

Born 1914, London. Trained as an architect. First one-man show Gimpel Fils London '50 ; also '52 and at Venice, Vienna and Munich '56, New York '57, Paris '58, Frankfurt and Zurich '59, Paris '60 and New York '61, Sao Paulo and New London Gallery '61. Group exhibitions include Venice '52, Middelheim '53 '59 '61, Sao Paulo '57 and Kassel '59. Represented in the Tate Gallery, British Council and Contemporary Art Society, London ; Brighton, Bristol, Whitworth Manchester, Laing Newcastle ; Paris, Rome, New York, Ottawa, Adelaide and Lima. Awarded International Sculpture Prize Venice 1956 ; Small Bronze Prize Padua 1959. Three mobiles commissioned for Festival of Britain 1951. Lives in Gloucestershire.

11 Rad Lad 1961 h. 11 × 3 dia. Bronze

12 The Seasons 1956 h. 21 × 11 × 11 Iron and composition

9

11

Robert Clatworthy

Born 1927, Somerset. Studied at Royal West of England Academy, Chelsea and Slade Schools. First one-man show at Hanover Gallery London '54; also '57. Group shows include Holland Park '57 and Middelheim '59. Represented in the Tate Gallery, Victoria and Albert Museum, London and City Art Gallery Manchester. Commissions for L.C.C. at Roehampton Housing Estate. Lives in Sussex.

13 Cat 1954 h. 13 × l. 16 Bronze

Hubert Dalwood

Born 1924, Bristol. Trained as an engineer. Studied at the Bath Academy of Art and in Italy. First one-man show at Gimpel Fils London '54; also '57 '60 '64 and Venice '62. Group exhibitions include Pittsburgh Carnegie and Middelheim '59 and Gulbenkian Decade London '64. Represented in the Tate Gallery, British Council, Victoria and Albert Museum and Gulbenkian Foundation London; Universities of Leeds and Liverpool; City Art Galleries of Leeds and Wakefield; Museum of Modern Art New York, Buffalo and Pittsburgh. Awarded Italian Government Scholarship 1951; Gregory Fellowship at Leeds University 1955-'59; First Prize Sculpture John Moores 1960 and Bright Foundation Prize 1962. Lives in London.

14 Egyptian Column 1962 h. 20 × w. 12 Bronze

15 Screen 1959 h. 20 × l. 40 Aluminium

John Warren Davis

Born 1919, Pembrokeshire. Studied at Westminster School of Art and Brighton College of Art. First one-man show at Lords Gallery London '59; also at Molton Gallery London '63. Group exhibitions include London Group '56, Keukenhof Exhibition Holland '62. Represented in the City Art Galleries of Leeds, Hull, Southampton and Fogg Art Museum Massachusetts. Lives near Chichester.

16 Nucleus III 1961 h. 22 × l. 22 × w. 13 Cyprus wood

17 Seated Figure 1958 h. 24 × l. 16 × w. 15 Stone

Georg Ehrlich

Born 1897, Vienna. Settled in England 1937. Studied at Vienna School of Arts and Crafts. First one-man show in England at O'Hana Gallery London '39; also '45 '50 '53 '55, and in Vienna, Paris, New York, Munich and Amsterdam. Group exhibitions include Venice '58. Represented in the Tate Gallery and British Museum, London; Wakefield, Letchworth and Southport; Albertina Collection and City Museum, Vienna; Holland, Israel and America. Awarded Gold Medal Paris 1947. Elected Honorary Professor for Services to Sculpture by Austrian Government 1956. Lives in London.

18 Cow's Head 1949 h. 14 Bronze

14

17

Jacob Epstein

Born 1880, New York. Died 1959. Studied in Paris at Ecole des Beaux Arts and Academie Julian. Settled in England 1905. First one-man show at Twenty One Gallery London 1913; others at Leicester Galleries London and New York. Retrospectives at the Tate Gallery '52 and '61 and Edinburgh Festival '61. Exhibited with the London Group. Represented in the Tate Gallery, Contemporary Art Society and Imperial War Museum, London; Burrell Collection Glasgow and City Galleries of Aberdeen, Leicester, Manchester, Nottingham and Plymouth. Commissions for Oscar Wilde's tomb 1911, Llandaff Cathedral 1953; Coventry Cathedral and Trades Union Congress Headquarters 1957 and others. Created K.B.E. 1954.

19 Maquette for Madonna and Child 1951 h. 14 × w. 6 Lead

Elisabeth Frink

Born 1930, Suffolk. Studied at Guildford and Chelsea Schools of Art. First one-man show at St. George's Gallery London '52; also '55 and at Waddington Gallery London '59 '61 '63, New York '59 '61 and Los Angeles '61. Group exhibitions include John Moores Liverpool '57 '59. Represented in the Tate Gallery and Contemporary Arts Society, London; Walker Liverpool, Yorkshire Education Authority, Museum of Modern Art New York and Australia. Finalist in Unknown Political Prisoner International Exhibition 1953. Commissions for Coventry Cathedral, Harlow New Town, Manchester Airport, London County Council and others. Lives in London.

20 Head 1959 h. 10 × 16 × 8 Bronze

21 Soldier 1963 (First of edition of six) h. 14 × 9 Bronze

George Fullard

Born 1924, Sheffield. Studied at Sheffield and Royal Colleges of Art. First one-man show at Woodstock Gallery '58; others at Gallery One '61 and New London Gallery '64. Group exhibitions include Battersea '63, Pittsburgh Carnegie and Gulbenkian Decade London '64. Represented in Contemporary Art Society London, Yorkshire Education Authority, and Adelaide. Awarded Junior Prize John Moores 1957. Lives in London.

22 Fallen Bastien 1964 h. 7 × l. 12 × w. 8 Stone and steel

Gerald Gladstone

Born 1929, Toronto. Mainly self-taught. First one-man show at Toronto Art Gallery '57; others at Isaacs Gallery Toronto '58 '59 '60, Montreal Museum and Molton Gallery London '62, Hamilton Gallery London and Dorothy Cameron Gallery Toronto '63. Group exhibitions include Pittsburgh Carnegie '58, New York '62, and represented in Toronto and Vancouver Art Galleries and York University Toronto. Commissions for Mackenzie Building Toronto and Winnipeg Airport. Lives in Toronto.

23 Gravity block continuous form 1961 h. 20 × l. 16 × w. 17 Iron

19

20

Anthony Hatwell

Born 1931, London. Studied at Bromley College of Art, Borough Polytechnic and the Slade School. Assistant to Henry Moore 1958. Group exhibitions include John Moores Liverpool '57 '59, Middelheim '59, Bradford '59 '61 '62 '63, Battersea '63 and London Group Jubilee '64. Awarded a Boise Travelling Scholarship 1957. Lives in London.

24 Still life with jug, fruit and draperies 1959 h. 10 × l. 15 × w. 15 Bronze

Peter Hawkins

Born 1934, London. Studied at Kingston and Chelsea Schools and the Royal College of Art. First one-man show at Porto Alegre Brazil '60; also at Grabowski Gallery London '62. Group exhibitions include Rio de Janeiro and Sao Paulo '60, Bradford '62 and London Group '63. Travelled in South America 1959-61. Lives in Berkshire.

25 Shape 1962 h. 28 × l. 35 Bronze and marble

Barbara Hepworth

Born 1903, Wakefield. Studied Leeds School, Royal College of Art, Florence and Rome. First one-man show at Beaux Arts Gallery London '29; numerous others including retrospectives at New York '49, Venice '50, Wakefield '51 and Whitechapel London '62. Group exhibitions include Middelheim '53 '59, Sao Paulo and Kassel '59. Represented in the Tate Gallery and British Council, London; Ferens Hull, Glynn Vivian Swansea, and City Art Galleries of Birmingham, Bristol, Leeds, Manchester, Wakefield and Aberdeen; Otterlo, New York, Sao Paulo, Valparaiso, Canada, Australia and New Zealand. Awarded Second Prize Unknown Political Prisoner International Competition 1953; Grand Prix Sao Paulo 1959; Foreign Minister's Prize Tokyo 1963. Created C.B.E. 1958. Lives at St. Ives, Cornwall.

26 Icon 1957 h. 18 × 14 × 12 Mahogany

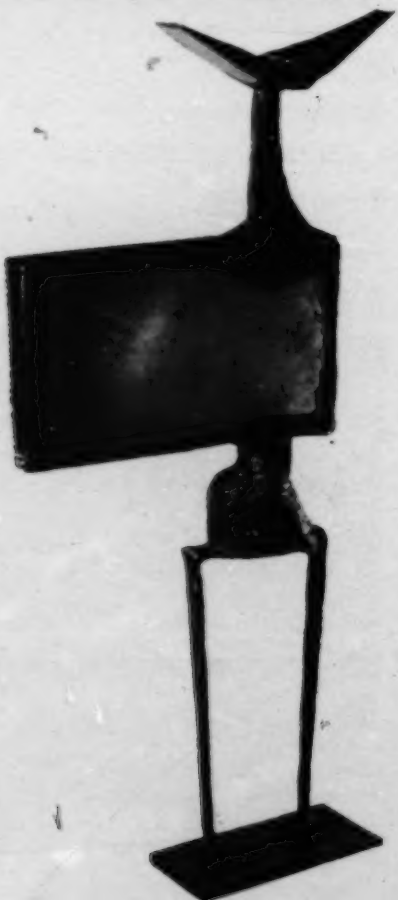
John Hoskin

Born 1921, Cheltenham. Self-taught. First one-man show at Lords Gallery London '57; others at Matthieson Gallery London '61 '62. Group exhibitions include Holland Park '57, Middelheim '59, New York Art Foundation Rome '59 and Gulbenkian Decade, London '64. Represented in the Tate Gallery and Gulbenkian Foundation, London; Birmingham, Sydney and Adelaide. Commissions for Southmead Church Bristol 1959, Nuffield College Oxford and London County Council. Lives in Wiltshire.

27 Standing Figure 1960 h. 33 × w. 13 Bronze

26

27



Ivor Roberts Jones

Born 1916, Oswestry. Studied at Goldsmith's College and Royal Academy Schools. First one-man show at Beaux Arts Gallery London '57; also at Walker Liverpool. Group exhibitions include John Moores Liverpool '61. Represented in the Tate Gallery London, National Museum of Wales Cardiff and New Brunswick Art Gallery Canada. Lives in London.

28 Head of Clive Gardiner 1960 h. 19 × 10 × 11 Bronze

Peter King

Born 1928, London. Died 1957. Studied at Wimbledon School of Art. Worked as stone-carver at House of Commons and as assistant to Charles Wheeler, Seigfried Charoux and Henry Moore. One-man shows at Gallery One London '54 '55, Paris and Rome '57. Group shows include Middelheim '59 and Institute of Contemporary Arts London. Awarded Boise Travelling Scholarship 1956. Made an experimental film 'Thirteen Cantos of Hell' 1956.

29 Hound 1956 h. $4\frac{1}{2}$ × l. 9 Bronze

Philip King

Born 1934, Tunis. Read modern languages at Cambridge and studied sculpture at St. Martins School of Art. Assistant to Henry Moore 1958-60. First one-man show at Heffers Gallery Cambridge '57; also at Rowan Gallery London '64. Group exhibitions include Ataneo Gallery Madrid '61, Paris '63, Antwerp and Kassel '64. Represented in Gulbenkian Foundation London. Awarded Boise Travelling Scholarship 1960. Lives in London.

30 Woman-flower 1959 h. 6 × 7 × 7 Bronze

Bryan Kneale

Born 1930, Isle of Man. Studied at Douglas and Royal Academy Schools. Began sculpting in 1960. First one-man show at Redfern Gallery London '60; also '62 '64. Group exhibitions include Rome '51, Brussels '57, John Moores Liverpool '61, Paris '63. Represented in the Tate Gallery London, Loughborough Technical College, Leicestershire Education Authority, Kendal, Stratford, York and Nottingham Castle Museum; Australia, Canada, New Zealand and Brazil. Awarded Prix de Rome 1949-51, and First Prize Daily Express Young Artists Exhibition 1954. Lives in London.

31 Iron Pig 1962 h. 15 × l. 20 × w. 14 Iron

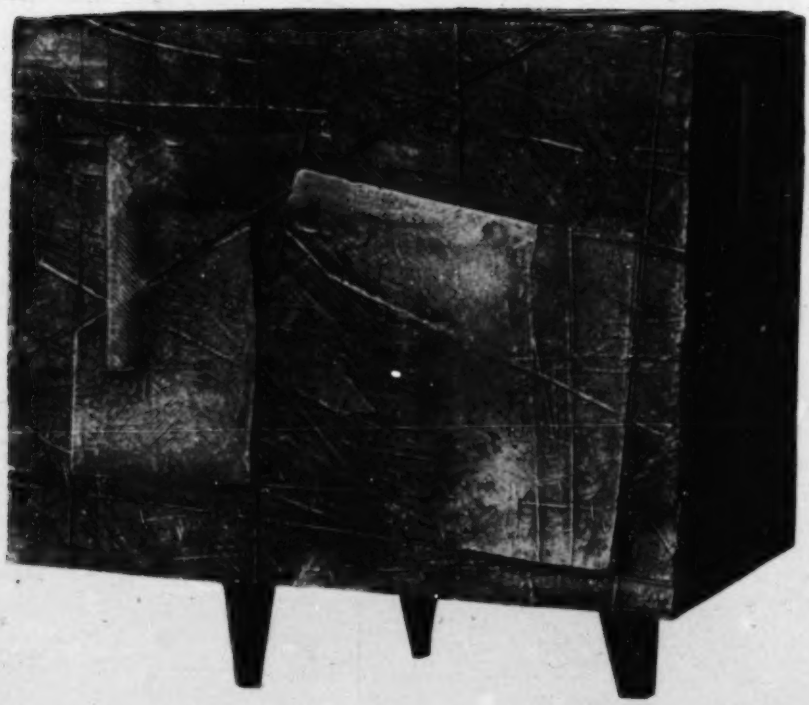
Margaret Lovell

Born 1939, Bristol. Studied at the Royal West of England Academy Bristol and the Slade School. Group exhibitions include Nottingham and Young Contemporaries '62. Represented in the Leicestershire and Gloucestershire Education Committees. Awarded an Italian State Scholarship 1962. Lives in Bristol.

32 Bronze box 1961 h. 12 × l. 13 × w. 7 Bronze

31

32



F. E. McWilliam

Born 1909, Banbridge Ireland. Studied at Belfast Art School, the Slade School and Paris. First one-man show London Gallery '39; others at Hanover Gallery London '49 '52 '56, Waddington Gallery London '61 '62 '63, Queens University Belfast '60 and Los Angeles '63. Retrospective Royal West of England Academy Bristol '59. Group exhibitions include Middelheim '53 '59 '61, Sao Paulo '57 and Pittsburgh Carnegie '61. Represented in the Tate Gallery and Contemporary Art Society, London; Temple Newsam Leeds, Belfast, Antwerp, Chicago, Australia and New Zealand. Finalist in Unknown Political Prisoner International Exhibition 1953. Awarded Second Prize John Moores 1961. Commissions for Festival of Britain 1951, Harlow New Town 1956, U.N. Building New York 1961, Universities of Belfast and Southampton 1962 and others. Lives in London.

33 Standing figures 1956 h. 15 × 4 × 3 Composition

34 Tripodal form 1960 h. 17 × 12 × 10 Bronze

Bernard Meadows

Born 1915, Norwich. Studied at Norwich School and Royal College of Art. Assistant to Henry Moore 1936-39. First one-man show at Gimpel Fils London '57; also '59 '63 '65, New York '59 '62 and Venice '64. Group exhibitions include Venice '52, Middelheim '53 '59, Sao Paulo '57, Kassel '59 and Pittsburgh Carnegie '64. Represented in the Tate Gallery, British Council, Gulbenkian Foundation, Contemporary Art Society, Victoria and Albert Museum and British Museum, London; Museum of Modern Art and Guggenheim Museum New York, Buffalo, Yale University, Tel Aviv, Caracas and Sydney. Awarded Graphic Prize Lugano 1959. Commissions for Middelheim 1953, Festival of Britain 1951 and others. Professor of Sculpture at the Royal College of Art. Lives in London.

35 Cockerel 1955 h. 24 × w. 30 Bronze

36 Armed bust version II 1961 h. 14 × 20 × 6 Bronze

Denis Mitchell

Born 1912, Wealdstone. Studied at Swansea College of Art. Assistant to Barbara Hepworth 1949-57. First one-man show at Artists' International Association Gallery London '57; also at Waddington Galleries London '61. Group exhibitions include Drian Gallery London '58 and John Moores Liverpool '59. Represented in the Gulbenkian Foundation London, Walker Liverpool, Manchester University and Adelaide. Moved to St. Ives in 1930. A founder member of the Penwith Society and Chairman 1955-57.

37 Landscape form 1960 h. 15 × 28 × 11 Bronze

34

35

Henry Moore

Born 1898, Yorkshire. Studied at Leeds School and Royal College of Art. First one-man show Beaux Arts Gallery London '28. Numerous others including retrospectives at Museum of Modern Art New York '46, Venice '48, Tate Gallery '51, Whitechapel '60 and Marlborough Gallery London '61. Group shows include Middelheim '51 '53 '57 '59, Sao Paulo '53 and Kassel '59 '64. Represented in major collections throughout the world. Awarded prizes at Venice 1948, Sao Paulo 1953 and Japan 1959. Commissions for St. Matthew's Church Northampton 1943, Festival of Britain 1951, Time Life Building London 1952, UNESCO Headquarters Paris 1956 and others. Created C.H. 1955. Lives in Hertfordshire.

38 Seated figure against a curved wall 1957 h. 22 × l. 36 × w. 21
Bronze

Francis Morland

Born 1934, Norfolk. Studied at the Slade School. One-man show at the New Vision Centre London '62. Group exhibitions include Paris '63. Represented in Leeds University Collection. Lives in London.

39 Cork float figure 1961 h. 24 × 6 × 7 Bronze

Eduardo Paolozzi

Born 1924, Edinburgh. Studied at Edinburgh and Slade Schools of Art. First one-man show at Mayor Gallery London '47 ; also '48 '49 and at Hanover, New London, Waddington and Robert Frazer Galleries, London ; Venice '60 (retrospective) and New York '60 '62. Group exhibitions include Venice '52, Sao Paulo '57, Middelheim '59 and Kassel '59 '64. Represented in the Tate Gallery, British Council and Contemporary Art Society, London ; Ferens Hull, National Gallery of Scotland Edinburgh, Otterlo, Rome, Madrid, New York, Buffalo, Minneapolis and Dallas. Awarded British Critics Prize 1953, Copley Award 1956, Bright Foundation Award 1960, Blair Prize 1961. Commissions for Festival of Britain 1951 and Hamburg Council 1953. Made a short film 'Of the History of Nothing' 1962. Lives in London.

40 The Old King *c* 1963 h. 11 × 8 × 5 Bronze

Oliffe Richmond

Born 1919, Tasmania. Came to England on Government Scholarship 1948. Studied at Sydney and Chelsea Schools of Art. Assistant to Henry Moore 1949/50. First one-man show at Molton Gallery London 1962 ; also New York '64. Group exhibitions include John Moores Liverpool and Paris '62, Battersea '63 and Sculpture in the Sixties London '65. Represented in Chicago and Japan. Commissions for Kröller-Müller Museum Otterlo 1961 and William Penn School Camberwell. Lives in London.

41 Twisting man 1960 h. 17 × 12 × 8 Bronze

38

39

Max Rummel

Born 1925, Germany. Studied music and later painting with George Meyer Marton in Austria. Began sculpting 1957. One-man shows at Drian Gallery London '61 and '62. Group exhibitions include Paris and Carrara 1962. Lives in London.

42 Sculpture in F *c* 1961 h. 46 × 12 × 13 Welded metal

Meg Rutherford

Born 1932, Australia. Studied in Sydney and at Slade School. Group exhibitions include Sydney '58, Royal Academy '61 and Frankfurt '63. Represented in the Contemporary Art Society London. Lives in London.

43 Quartros 1960 h. 8 × l. 13 × w. 3 Bronze

Peter Startup

Born 1921, London. Studied at Hammersmith and Central Schools of Art, Ruskin School of Drawing, Slade School and Abbaye de la Cambre, Brussels. First one-man show Roland Browse and Delbanco London '54 (painting); also at Artists' International Association '62 and Institute of Contemporary Arts '63. Group exhibitions include Bochum and Milan '64 and Sculpture in the Sixties London '65. Represented in The Tate Gallery London. Awarded Second Prize Littlewood Sculpture Design Competition 1964. Lives in London.

44 Locked figure 1962 h. 32 × 9 × 6 Wood

Leslie Thornton

Born 1925, Yorkshire. Studied at Leeds and Royal Colleges of Art. First one-man show Gimpel Fils London '57; also '60. Group exhibitions include Sao Paulo and Holland Park '57 and Middelheim '59. Represented in the Victoria and Albert Museum London, City Art Gallery Leeds, National Gallery of Scotland Edinburgh, Museum of Modern Art New York, Fogg Art Museum Massachusetts, Buffalo, Peggy Guggenheim Collection and Felton Bequest Australia.

45 Figure in a setting 1964 h. 31 × 8 × 8 Bronze

William Tucker

Born 1935, Cairo. Studied history at Oxford, and sculpture at the Central and St. Martin's Schools of Art. One-man show at Rowan Gallery London '63. Group exhibitions include Paris '61, Institute of Contemporary Arts London '61, and Minneapolis '65. Represented in the Walker Art Centre Minneapolis. Won Sainsbury Award. Lives in London.

46 2-5-A 1960 h. 42 × 20 × 5 Iron

44

46

William Turnbull

Born 1922, Dundee. Studied at Slade School and Paris. First one-man show Hanover Gallery London '50; also '52 and at Institute of Contemporary Arts '57, Molton Gallery '60. Group exhibitions include Venice '52, Sao Paulo '57, Middelheim '59, Pittsburgh Carnegie '58 and '61. Represented in the Tate Gallery London, Kingsdale School Dulwich, Leverkusen, Basle and Buffalo. Design Consultant for Murphy Radios since 1956. Lives in London.

47 Head 1955 h. 18 × 22 dia. Wood and bronze

Leon Underwood

Born 1890, London. Studied at Regent Street Polytechnic, Royal College of Art and Slade School. Several one-man shows, latterly at Beaux Arts Gallery London '54, New York '62 and Kaplan Gallery '61 '63. Represented in the Tate Gallery and Victoria and Albert Museum, London and Philadelphia. Awarded Prix de Rome 1920. Commissions for Hillgrove Estate Hampstead 1959 and London Postal School. Opened his own School of Drawing 1921. Author of books on Bronze Casting and African Art. Lives in London.

48 The Juggler 1935 h. 6" Bronze

Karel Vogel

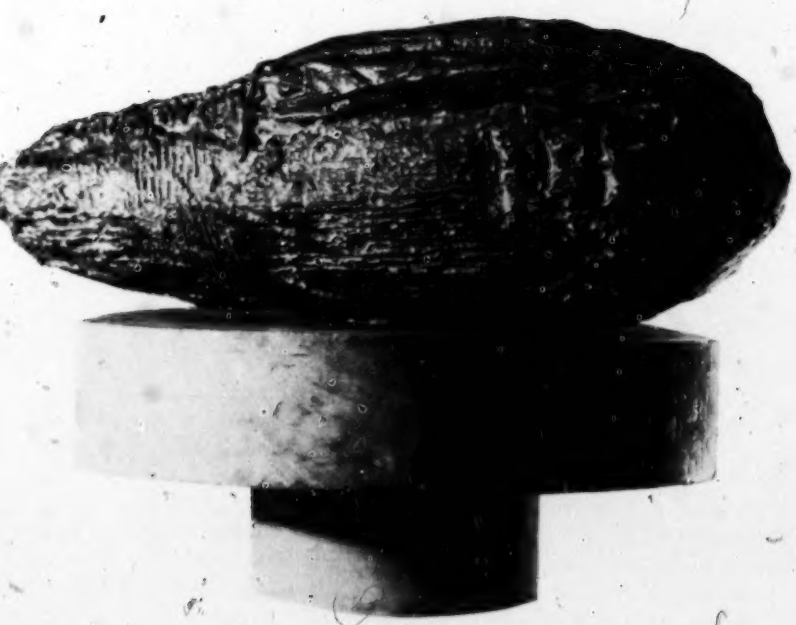
Born 1897, Bohemia. Died 1961 London. Doctorate of Philosophy at German University Prague 1922. Studied at Munich and Prague Academies of Art. First one-man show in England at Leicester Museum '42; also at Lefevre Gallery London '45 and Leicester Galleries London '62. Group exhibitions include Glasgow International Sculpture '49, Venice '51 and Battersea '51 '60. Represented in Prague and Nürnberg. Commissions for Festival of Britain 1951, Harlow New Town and schools at Hoddesdon, Albrighton and Moreton Hall.

49 Nude female figure kneeling c.1961 h. 8 Bronze

Brian Wall

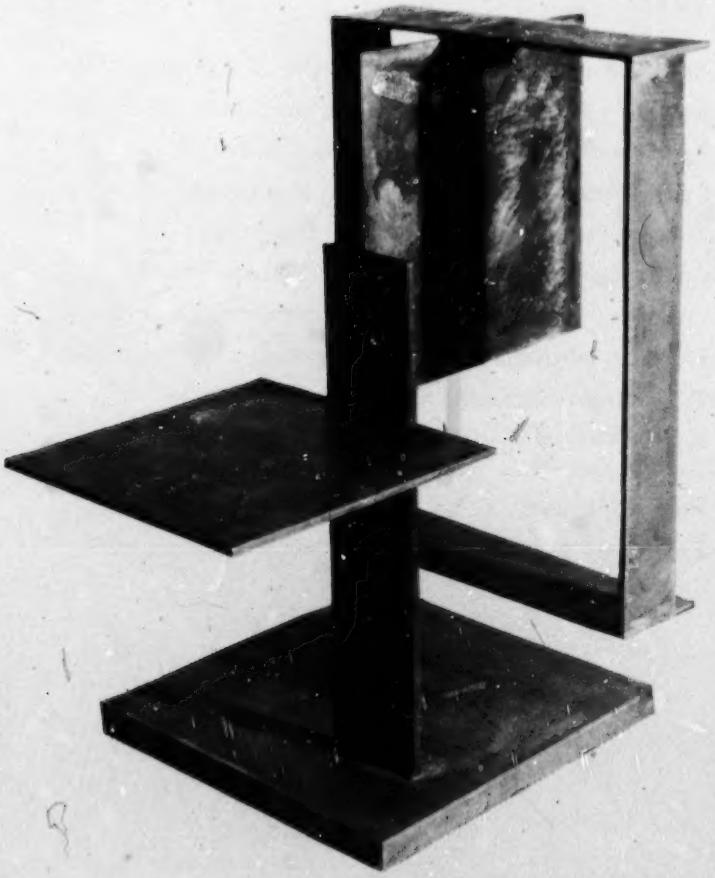
Born 1931, London. Studied at Luton School of Art. Mainly self-taught. Assistant to Barbara Hepworth 1956-60. First one-man show at Drian Gallery London '59; also '60 and at Grabowski Gallery London '62 '64 and Manchester City Art Gallery '63. Group exhibitions include Paris '61, Madrid and Bilbao '63 and Sculpture in the Sixties London '65. Represented in the Gulbenkian Foundation London and Sydney. Commission for L.C.C. at Northumberland House. Lives in London.

50 Sculpture No. 6 1963 h. 20 Painted Steel



47

50



John Wragg

Born 1937, York. Studied at York School of Art and Royal College of Art. One-man shows at Lords Gallery London '59 and Hanover Gallery London '63. Represented in the Tate Gallery and Contemporary Art Society, London. Won Sainsbury Award 1960. Commissions for Macready Metal Company's Head Office and Charterhouse School. Lives in Hampshire.

51 Trophy 1963 h. 36 × 14 × 10 Aluminium

Austin Wright

Born 1911, Chester. Studied at Cardiff and Oxford. Self-taught as a sculptor. One-man shows at Roland Browse and Delbanco London '56 '58. Group exhibitions include Holland Park and Sao Paulo '57, Middelheim '59 and Sculpture in the Sixties London '65. Represented in the City Art Galleries of Birmingham, Bradford, Leeds, Wakefield, York, Swansea and Manchester; Museum of Modern Art New York, Worcester Museum Massachusetts, Sandviken City Collection Sweden and Sao Paulo. Awarded de Silveira Acquisition Prize Sao Paulo 1957 and Gregory Fellowship at Leeds University 1961-64. Commissions for Manchester and Wakefield Cathedral and Poundswick Grammar School Manchester. Lives in York.

52 Hammerhead 1956 h. 12 Lead

Bibliography

Kenneth Armitage Roland Penrose Zwemmers 10/6

Kenneth Armitage Norbert Lynton Methuen 6/-

Lynn Chadwick Herbert Read Zwemmers 10/6

Lynn Chadwick Alan Bowness Methuen 6/-

Jacob Epstein Richard Buckle Faber 8 gns.

Jacob Epstein 'Autobiography' Vista Books 45/-

Barbara Hepworth P. Hodin Lund Humphries 70/-

Barbara Hepworth Michael Shepherd Methuen 6/-

F. E. McWilliam Roland Penrose Tiranti 50/-

Henry Moore 'Sculpture and Drawings' Herbert Read Lund Humphries Vol. 1 4 gns. Vol. 2 3 gns.

Henry Moore P. Hodin Zwemmers 10/6

Eduardo Paolozzi Michael Middleton Methuen 6/-

62

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Sculpture 60-67 from the Arts Council collection

Robert Adams
Kenneth Armitage
Antanas Brazdys
Ralph Brown
Anthony Caro
Hubert Dalwood
John Dee
Elisabeth Frink
David Hall
Barbara Hepworth
David Horn
Thode Koper
Kim Lim
Kenneth Martin
Bernard Meadows
Francis Morland
Roland Piché
Christopher Sanderson
Peter Startup
William Tucker
William Turnbull
Brian Wall
Derwent Wise
Derrick Woodham
John Wragg

Since its inception in 1946 the Arts Council's policy has been to build up a collection of paintings and sculpture broadly representative of British art of the twentieth century and more particularly of the period since the last war. In this way not only is it possible to give support and encouragement especially to younger artists, but also by touring the works in travelling exhibitions it provides an opportunity for a wide public to gain a better idea of what has been happening in British art recently.

This exhibition is a revised and updated edition of Sculpture 60-66 which was launched in April 1967. Mr. Norbert Lynton, who wrote the introduction, has selected the works, which include a number of the Council's more recent purchases. We would like to take this opportunity of thanking Mr. Lynton and also Mr. Alan Bowness, Mr. Bernard Meadows and Mr. David Sylvester, who have in turn advised the Arts Council on the purchase of sculpture over the last four years.

GW
March 1968

The 1960s have seen developments in British sculpture that continue to surprise us on account of their intensity, rapidity and variety. This exhibition mirrors them well. Even if every aspect of what happened during these years cannot be shown, we see here representative examples of the work of many of the major figures involved.

It may be that change and rebelliousness are thought commonplaces of modern art. In the field of sculpture, however, tradition has exerted a remarkable restraining influence. While painting moved through many phases of invention and counter-invention, sculptors have generally been reluctant to abandon their inheritance. There must be many reasons for this. Perhaps the most important one is the very weakness of that inheritance as it was understood in the nineteenth century and the efforts of outstanding sculptors, from Rodin to Moore, to revitalize it. The hold of tradition in modern times has been the measure of their success. Through their efforts and example mistaken notions of classical beauty, upheld by Victorians, have been relinquished and the human body has been given renewed validity as a sculptural theme by becoming a vehicle for emotional expression and for associative meanings of many kinds. Also, after a period in which technical aids tended to separate the sculptor from his product, they re-established a healthy consciousness of materials and methods, abandoning the nineteenth century's aim of subjugating materials to an abstract ideal of naturalism.

Several items in this exhibition illustrate this rediscovery of the tradition of western sculpture and the exploitation of new possibilities found within it. The work of Elisabeth Frink, Bernard Meadows, Ralph Brown and others, shows figuration as their central concern ; however much expressionistic or surrealistic factors remove their work from what we think of as normal appearances, the human form in general or in respect of particular anatomical qualities supplies the premise of their invention. And this, it will be noticed, operates largely through their use of materials, mostly the plaster or clay in which they worked the originals from which casts were then made.

Kenneth Martin and Robert Adams were pioneers of constructed sculpture in Britain during the early 'fifties and continue to hold leading roles in this field. We are now so accustomed to the idea of construction in sculpture that we tend to forget how very different a process and an attitude this demands from those involved in modelling or carving a form. In this art selected elements are brought together and fastened in various ways to each other. This relates more immediately to traditions of building and of the making of things for use than to the traditions of sculpture. Not surprisingly, then, it was in this art that sculptors were first able to free themselves from the powerful hold of figuration ; at the same time it is no wonder that characteristics of form and form relationships often appear in it which remind us of architecture or of large and small-scale engineering.

The last few years have also seen British sculptors developing – to some extent pioneering – a new sort of constructed sculpture. This sculpture seeks arrangements of coloured forms in space that evade all analogies and have to be experienced directly as themselves, as coloured elements in particular relationships. There is a connection here with avant-garde painting in Britain and America, especially with hard-edge painting and recent geometrical extensions of it, and generally it is true to say that there is now more beneficial

known for half a century.

In this development Anthony Caro has been a leading figure, and his *Slow Movement* is an outstanding example of this kind of sculpture. Its three steel shapes, painted a very dark blue, confront us at one and the same time as self-evident and clearly legible shapes and as signs that are ambiguous in themselves and in their relationship to each other. If any analogy could be adduced here it would have to come from our environment – from landscape, possibly, or from the buildings and streets that form our cities. Or perhaps we should attend more exclusively to expressive character of the forms themselves – to the rising form that diminishes and the horizontal form that grows, and also to the thinness of the members and the sense of depth that Caro imparts to them by coating them with that low-toned colour. The very sparseness of the sculpture draws from us a new awareness of scale and of reach, and this conditions too our awareness of the space in which the sculpture stands. William Turnbull and Brian Wall show a similar insistence on forms and on relationships as such. The apparent randomness of Wall's construction and the way Turnbull's band of metal comes curving from its base both illustrate the structural freedom permitted by the technique and thus its affinity to brushstrokes firmly but freely placed on a picture surface : there need be no logic behind the forms and their arrangement except the inherent logic individual to each work, and this makes possible a lyricism that is new to sculpture.

A younger generation of sculptors has arrived to seize on this absolute independence as the basic principle of its work. William Tucker, Derrick Woodham, Francis Morland and others, using reinforced resins, sheet plastics and many other materials, singly or in combination, strive to find fresh shapes and groupings. They use colour as a means of extending and heightening the expressive value of their forms. Little value attaches to the materials as such ; they are chosen for their efficiency in relation to a particular task, not for their modernity or associations. Normally this means that they are chosen for their lightness, their ability to penetrate or embrace space without additional support, and even their ability to represent mass without becoming massive.

This now appears to be the dominant trend among young sculptors. It can lead to mere quaintness for individuality's sake. It certainly has led to the discovery of a great variety within what set out as a relatively limited and definable pursuit. The possibilities seem infinite. Much the same forms can be made to show heraldic clarity on one occasion and enigmatic indeterminacy on another. Compositions that propose their constituent members as unwaveringly abstract forms can yield to others in which similar forms take on a variety of associative meanings. Generally such sculpture explores an area of aesthetic response which until now had seemed open only to the illusory forms and colours of painting. For this exploration it demands from its makers a keen awareness of the inherent qualities of scale, weight and mass, edge and plane, light and colour, and particularly of the essential character of each form. In so doing it also serves to develop a comparable sensitivity in us.

Catalogue note

Dimensions are measured in inches, height first.
The exhibition includes those pieces listed, although some may temporarily be absent for repair or on loan elsewhere.

Robert Adams

Born 1917, Northampton.
Studied at Northampton School of Art.
First one-man show at Gimpel Fils London 1947 ; others at Paris 1949, New Jersey and Dublin 1955, Germany 1957. Group exhibitions include São Paulo 1950 '57, Middelheim 1951 '53 '59, Venice 1952 and '62 (retrospective), Kassel 1964, *Gulbenkian Decade* 1964 and *British Sculpture of the '60s* 1965 both at the Tate. Represented in the Tate Gallery, British Council, Gulbenkian Foundation, London ; Museum of Modern Art New York, Buffalo, Caracas, São Paulo and Turin. Rockefeller Award and Lithography Prize São Paulo, 1950. Commissions for Festival of Britain 1951, the liners Canberra and Transvaal Castle, and others.
Lives in London.

Kenneth Armitage

Born 1916, Leeds.
Studied at Leeds and the Slade School.
First one-man show at Gimpel Fils London 1952 ; retrospective exhibitions at Venice 1958, Whitechapel 1959. Group exhibitions include Venice 1952, Middelheim 1953 '58 '61, Kassel 1955 and '64, Pittsburgh Carnegie 1958 and '64. Represented in collections of the Tate Gallery, British Council, Victoria and Albert Museum and Contemporary Art Society London ; Ferens Hull, Whitworth Manchester, Laing Newcastle and Leeds ; elsewhere in Europe and USA. Awarded Gregory Fellowship at Leeds University 1953-5 ; first prize in international competition for war memorial at Krefeld 1956 ; Bright Foundation Award and Graphic Prize, Lugano 1958.
Lives in London.

Antanas Brazdys

Born 1939, Lithuania.
Studied at Art Institute Chicago and Royal College of Art.
First one-man show Hamilton Galleries 1965. Group exhibitions include Chicago 1961, AIA 1963, *Towards Art II* 1965 and Battersea Park 1966.
Sainsbury Award 1963.

Ralph Brown

Born 1928, Leeds.
Studied at Leeds, Royal College of Art and Paris.
First one-man show Leicester Gallery 1961. Group exhibitions include Arnhem 1958, Middelheim 1959, Battersea Park 1960 '63 and '66 ; Japan 1963, and *Sculpture of the '60s* Tate 1965. Represented in the Tate Gallery and Contemporary Art Society, London ; Kröller Müller Museum Otterloo, the Art Gallery of New South Wales and elsewhere. John Moores prizewinner 1957 and 1959.
Lives in Gloucestershire.

1
Web development No. 4
1965

h 15
Bronzed steel

2
Legend of Skadar (version No. 6)
1965

16 × 10 × 4
Bronze

3
Zaislas
1965

19 × 54
Welded steel

4
Female head
1963

9 × 11 × 6
Bronze

Anthony Caro

Born 1924, London.
Engineering degree at Cambridge.
Studied at Regent Street Polytechnic and Royal Academy Schools.
First one-man show in Milan 1956 ; others at Gimpel Fils 1957 and Whitechapel 1963. Group exhibitions include Pittsburgh Carnegie 1958, Venice 1958 and '66, Paris 1959, *Gulbenkian Decade* 1964 and *Sculpture of the '60s* 1965 both at the Tate Gallery, Arnhem and Battersea 1966. Represented in collections of the Tate Gallery, Fogg Museum Harvard and elsewhere.
Awarded Sculpture Prize Paris 1959.
Lives in London.

Hubert Dalwood

Born 1924, Bristol.
Trained as an engineer.
Studied at Bath Academy of Art and in Italy.
First one-man show at Gimpel Fils London 1954 ; also '57 '60 '64 '67 and Venice 1962. Group exhibitions include Pittsburgh Carnegie and Middelheim 1959, *Gulbenkian Decade* 1964 and *Sculpture of the '60s* 1965 both at the Tate. Represented in the Tate Gallery, British Council, Victoria and Albert Museum and Gulbenkian Foundation London ; Universities of Leeds and Liverpool ; City Art Galleries of Leeds and Wakefield ; Museum of Modern Art New York, Buffalo and Pittsburgh.
Awarded Italian Government Scholarship 1951 ; Gregory Fellowship at Leeds University 1955-59 ; First Prize Sculpture John Moores 1960 and Bright Foundation Prize 1962.
Lives in London.

John Dee

Born 1938, Northampton.
Studied at Reading University and the Slade School.
One-man shows at Mowbray Gallery, Sunderland 1965, Arnolfini Bristol 1967. Group exhibitions include Contemporary British Sculpture 1966, Chromatic Sculpture 1966 and Newcastle Group 1967. Awarded Sainsbury scholarship 1962. Prize winner Leeds open sculpture competition (Merrion Centre) 1964 and won first prize in Midland Group exhibition 1966 and Northern Sculptors 1967.

5
Slow movement
1965

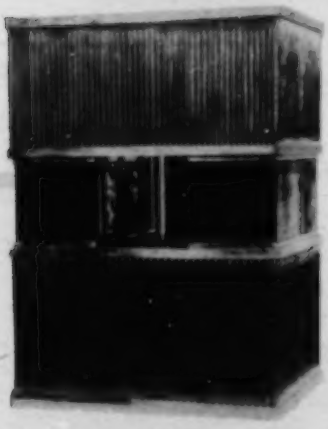
57 × 118 × 24
Painted steel

6
Prime mover
1965

12 × 10 × 6
Aluminium

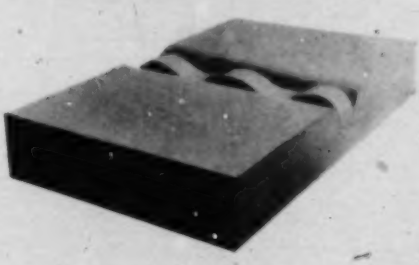
7
Blue columns
1966

35 × 24 × 17
Aluminium and glass



8
Revelation
1966

12 × 43 × 78
Fibreglass



Elisabeth Frink

Born 1930, Suffolk.
Studied at Guildford and Chelsea Schools of Art.
First one-man show at St. George's Gallery London 1952; also '55 and at Waddington Gallery London 1959 '61 and '63, New York 1959 and '61 and Los Angeles 1961. Group exhibitions include John Moores Liverpool 1957 and '59, *Sculpture of the '60s* Tate 1965 and Battersea Park 1966. Represented in the Tate Gallery and Contemporary Arts Society, London; Walker Liverpool, Yorkshire Education Authority, Museum of Modern Art New York and Australia. Finalist in Unknown Political Prisoner International Exhibition 1953. Commissions for Coventry Cathedral, Harlow New Town, Manchester Airport, London County Council and others.
Lives in London.

David Hall

Born 1937.
Studied as architect; later at Leicester and Royal College of Art.
Group exhibitions include *Towards Art?* 1962, *Four Young Artists* ICA 1964, *Towards Art II* and Paris 1965 and '67, Jewish Museum New York, Battersea Park and Sonsbeek 1966. Represented in collections of the Gulbenkian Foundation and Contemporary Art Society London; Leicestershire Education Authority and Gemeente Museum The Hague. Awarded 'Prix des Jeunes Artistes' and 'Prix de Ville de Paris' 1965.
Lives in London.

Barbara Hepworth

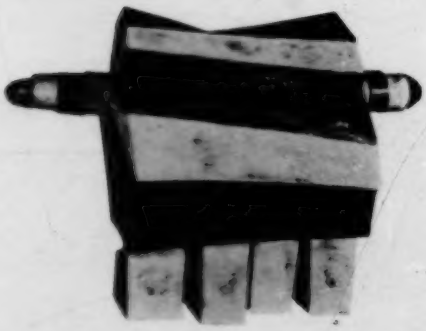
Born 1903, Wakefield.
Studied at Leeds School, Royal College of Art, Florence and Rome. First one-man show at Beaux Arts Gallery London 1929. Numerous others including retrospectives at New York 1949, Venice 1950, Wakefield 1951 and Whitechapel London 1962. Group exhibitions include Middelheim 1953, 1959, São Paulo and Kassel 1959, *Gulbenkian Decade* 1964 at the Tate and many others. Represented in the Tate Gallery, Victoria and Albert Museum and British Council, London; Herbert Coventry, Ferens Hull, Abbot Hall Kendal, Glynn Vivian Swansea, and city art galleries of Aberdeen, Birmingham, Bristol, Leeds, Manchester, Norwich and Wakefield; and collections throughout Europe, the Commonwealth and North and South America. Awarded 2nd prize in Unknown Political Prisoner International Competition 1953; Grand Prix São Paulo 1959; Foreign Minister's Prize Tokyo, 1963. Created C.B.E. 1958 and D.B.E. 1965.
Lives at St. Ives, Cornwall.

9
Assassins No. 1
1963

22 × 7 × 6
Bronze

10
House that Jack built No. 2
1962

30 × 20 × 44
Welded steel



11
Spring
1966

32 × 20 × 20
Bronze and thread

David Horn

Born 1937.
Studied at Chelsea and Royal College of Art.
Group exhibitions include AIA 1959 '62 and '63, *Towards Art ?* 1962, *Towards Art II* 1965. Represented in collection of Welsh Arts Council. Susse Award for sculpture 1963. Work commissioned for Cwmbran New Town Centre 1964.

Thade Koper

Born 1913, Lwow, Poland.
Studied at Academy of Fine Arts, Cracow and later in Paris.
First one-man show Agnews, London 1942, later at Brook Street 1950 '63 and '65. Group exhibitions include several London Group shows between 1945 and 1959, V Carrera Biennale 1967 and others. Represented in the museums of Lausanne and Milan. Awarded first prize at Sarraz Biennale, Switzerland 1963 and first prize at Carrera Biennale 1967. Lives in London.

Kim Lim

Born 1936, Singapore.
Studied at St. Martin's and the Slade Schools.
First one-man show Axiom 1966. Group exhibitions include ICA and Paris 1961, Tokyo 1962 and Battersea Park 1966.
Lives in London and is married to William Turnbull.

Kenneth Martin

Born 1905, Sheffield.
Participated in group activities of abstract, constructed and kinetic art from 1950s onwards. One-man show at Axiom Gallery 1967. Group exhibitions include Whitechapel 1956, *International Movement* Amsterdam and Stockholm 1961, *British Constructivist Art* USA 1962, *Gulbenkian Decade* 1964 and *British Sculpture of the '60s* 1965 both at the Tate ; Tokyo, Tel Aviv and Zagreb 1965.

12
Asleep in the sofa
1963-4

12 × 25 × 10
Bronze

13
Scream
1965

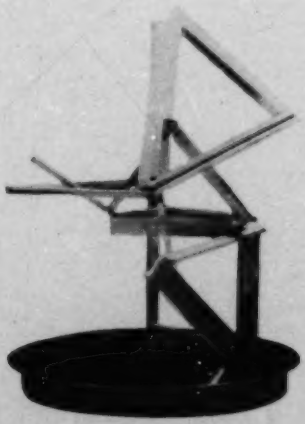
h 29
Red siena marble

14
Candy
1966

25 × 72 × 8
Wood

15
Linear construction
1964

h 14½
Brass and wood



Kenneth Martin

Bernard Meadows

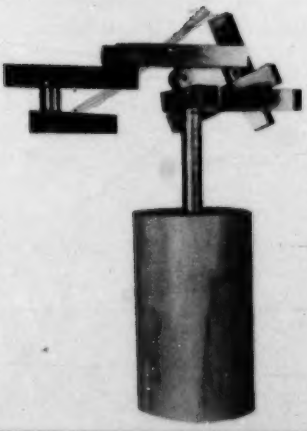
Born 1915, Norwich.
Studied at Norwich School and Royal College of Art. Assistant to Henry Moore 1936-39. First one-man show at Gimpel Fils London 1957 ; also 1959 '63 '65, New York 1959 and '62 and Venice 1964. Group exhibitions include Venice 1952 and '64, Middelheim 1953 and '59, São Paulo 1957, Kassel 1959 and Pittsburgh Carnegie 1959, '61 and '63, *Gulbenkian Decade* 1964 and *Sculpture of the '60s* 1965 both at the Tate Gallery. Represented in the Tate Gallery, British Council, Contemporary Art Society and Victoria and Albert Museum, London ; Museum of Modern Art and Guggenheim Museum, New York, Buffalo and San Francisco, Minnesota and Yale Universities ; Caracas and Sydney. Awarded Graphic Prize Lugano 1959. Commissions for Middelheim 1953, Festival of Britain 1951 and others. Professor of Sculpture at the Royal College of Art.
Lives in London.

16
Oscillation A
1964

h 10½
Brass
Arts Council Award Purchase

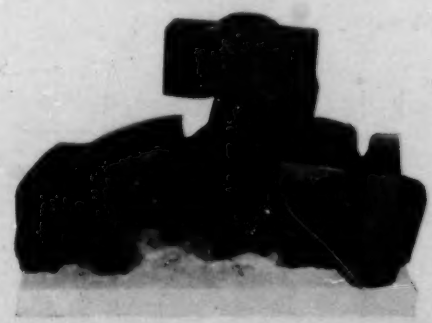
17
Tunnels and cylinder
1965

h 14½
Brass and wood
Arts Council Award Purchase



18
Head and shoulders of Augustus
1964

w 36
Bronze and stone base



Francis Morland

Born in Norfolk 1934 and studied at the Slade School.
Now teaches at St. Martin's School. Group exhibitions include III Biennale Paris 1963 and Battersea Park and *New Generation* at Whitechapel Gallery 1966.
Lives in London.

Roland Piché

Born in London 1938.
Studied at Hornsey College and the Royal College of Art. For a time he was an assistant to Henry Moore. First one-man show Marlborough Gallery 1967. Exhibitions include *Towards Art ?* at the RCA 1962, *Towards Art II* at the Arts Council Gallery and the *New Generation* at the Whitechapel Gallery and IV Paris Biennale 1965. Won first prize in the open exhibition *Structure 1966* arranged by the Welsh Arts Council.

Christopher Sanderson

Born 1939, Jerusalem.
Studied at Leeds and Slade Schools. One-man show Axiom Gallery 1967. Group exhibitions include Liverpool 1964, *New Generation* Whitechapel 1965 and New York 1966. Awarded the Prix de Rome 1962 and John Moores Travelling Scholarship 1964.

Peter Startup

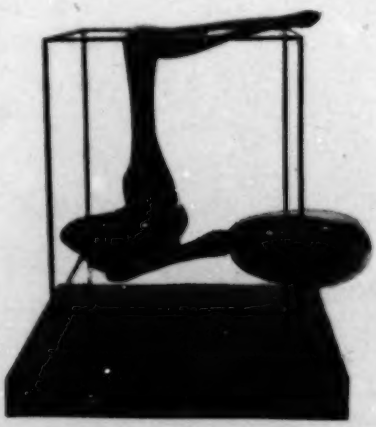
Born 1921, London.
Studied at Hammersmith and Central Schools of Art, Ruskin School of Drawing, Slade School and Abbaye de la Cambre, Brussels.
First one-man show Roland Browse and Delbanco London 1954 (painting) ; also at the AIA 1962 and ICA 1963. Group exhibitions include Bochum and Milan 1964 and *Sculpture in the '60s* at the Tate Gallery 1965. Represented in collection of the Tate Gallery, London. Awarded Second Prize Littlewood Sculpture Design Competition 1964.
Lives in London.

19
Inside green
1966

Cylinder diameter 30
Fibreglass

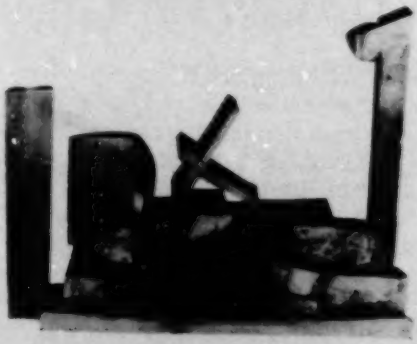
20
Garden without a ceiling
1967

38 × 34 × 39
Fibreglass and steel frame



21
Rome
1964

30 × 42 × 31
Aluminium



22
Head
1962

22 × 13 × 12
Wood

William Tucker

Born 1935, Cairo.
Studied history at Oxford and sculpture at the Central and St. Martin's Schools of Art.
One-man show at Rowan Gallery London 1963 and '66, Kasmin Gallery 1967. Group exhibitions include Paris 1961, ICA 1961, Minneapolis 1965, Battersea Park, Jewish Museum New York and Sonsbeek 1966. Represented in the Tate, Contemporary Art Society and British Council London ; Leicestershire Education Committee and the Walker Art Centre Minneapolis. Won Sainsbury Award.
Lives in London.

William Turnbull

Born 1922, Dundee.
Studied at Slade School and Paris.
First one-man show Hanover Gallery London 1950 ; also '52 and at ICA 1957, Molton Gallery 1960 and Waddington 1967. Group exhibitions include Venice 1952, São Paulo 1957, Middelheim 1959, Pittsburgh Carnegie 1958 and '61, Sonsbeek and Battersea Park 1966 and São Paulo 1967. Represented in the Tate Gallery London, Kingsdale School Dulwich, Leverkusen, Basle and Buffalo.
Lives in London and is married to Kim Lim.

Brian Wall

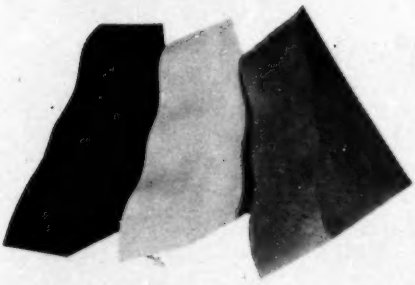
Born 1931, London.
Self-taught as sculptor.
One-man shows at Drian Gallery 1959 and '60, Grabowski 1962 and '64, and Grosvenor 1966. Group exhibitions include Paris 1961, Madrid and Bilbao 1963, *Sculpture of the '60s* Tate 1965 and Battersea Park 1966. Represented in the collections of British Council, Gulbenkian Foundation, Tate Gallery and Contemporary Art Society London ; Whitworth Manchester, Leicestershire and Cornwall Education Committees and collections abroad.
Lives in London.

23
Florida
1962

47 × 38 × 19
Fibreglass and steel

24
Thebes
1966

48 × 54 × 80
Wood



25
Coltrane
1966

43 × 86 × 23
Steel painted blue

26
Jan-Feb
1966

62 × 33 × 17
Welded steel (black)

Derwent Wise

Born 1933, Cleveland, Yorkshire.
Studied at King's College, Newcastle.
Has shown in exhibitions at Laing and Hatton Galleries, Newcastle, Sunderland, Salford, Manchester, R.B.A. and A.I.A. Galleries, London. Prize winner at National Sculpture Competition, Newcastle 1961, Paris Biennale 1965 and first prize at Northern Sculptors exhibition Newcastle 1967. Lecturer in sculpture at University of Newcastle upon Tyne.

Derrick Woodham

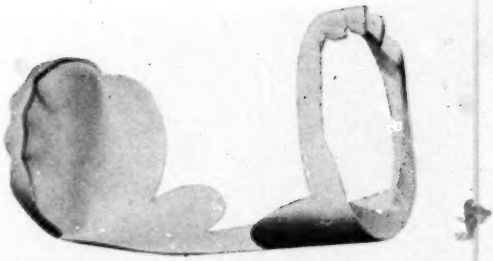
Born 1940, Blackburn.
Studied at Hornsey and Royal College of Art.
Group shows include *Towards Art?* 1962, *Towards Art II*, *New Generation* Whitechapel and Paris 1965, Jewish Museum New York and Sonsbeek 1966 and British Council *Young English Sculptors'* exhibition 1967. Represented in collections of the British Council and Stuyvesant Foundation London. Awarded Walter Neurath Prize 1964.
Lives in London.

John Wragg

Born 1937, York.
Studied at York School of Art and Royal College of Art.
One-man shows at Lords Gallery 1959 and Hanover Gallery 1963 and '66. Represented in the Tate Gallery and Contemporary Art Society London. Won Sainsbury Award 1960. Commissions for Macready Metal Company's Head Office, Charterhouse School and Sainsbury's Supermarket Chelsea.
Lives in Hampshire.

27
White sculpture
1966

32 × 32 × 60
Fibreglass

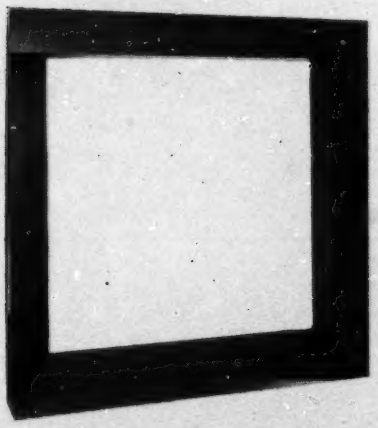


28
Girl from Ipenima
1964-5

54 × 26 × 19
Painted fibreglass

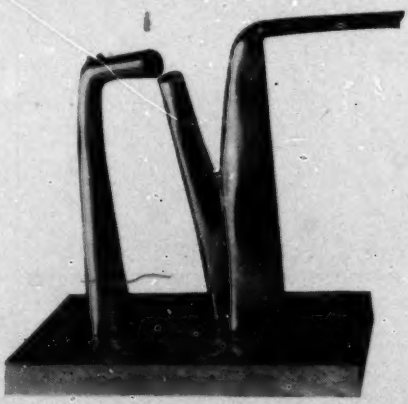
29
Untitled
1967

72 × 72 × 10
Painted fibreglass



30
Ibis (Edition of 3)
1965

10 × 11 × 6
Aluminium



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